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ABSTRACT

This guide for planning and initiating library programs for adult chronic psychiatric patients includes discussions of goals and format, lists of materials and sources, and outlines of programs used at Retreat State Hospital. These programs, which are described in terms of objectives, content, recommended materials, sources, and other references, are grouped into six categories: current events, human interest, literature, music, science, and world culture. (JVP)

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LIBRARY PROGRAMS FOR LONG-TERM CHRONIC PSYCHIATRIC PATIENTS

By

KATHRYN KUPSTAS

assisted by

LOIS LOWRY with CHARMAINE EVANS

as Consultant

at

Retreat State Hospital

Hunlock Creek, Pennsylvania

George M. Gittens, M.D.
Superintendent

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SPECIAL NOTE:

Throughout the manual, the term "patient" will always refer to an adult long-term chronic psychiatric patient unless otherwise indicated. Also all inferences and premises which are contained within this manual are based entirely on observations of and work with adult long-term chronic psychiatric patients beginning at age 40 on up to one woman who is 101. It is to these patients at Retreat State Hospital that this manual is dedicated.

Alexander Pope in his Essay on Man noted that "strength of mind is exercise, not rest." It is hoped that this manual will serve to aid and abet mental fitness through library programs acting in the capacity of mental calisthenics.

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INTRODUCTION

Retreat State Hospital is one of several psychiatric facilities operated by the Department of Public Welfare of the Commonwealth of Pennsylvania. Its purpose is to provide extensive in-patient services to residents of Luzerne and Wyoming counties in a coordinated continuum of services in a comprehensive community mental health program.

In July of 1976, an LSCA Title I Grant Project was initiated at Retreat State Hospital. The purpose of the grant was to "expand library services" to the patients and staff at the facility. It also provided the opportunity to demonstrate more fully the vital contribution the patients' library could offer towards the resocialization and eventual reentry of the patients into the community.

"Expand library services" served as a collective term for a variety of activities performed by the library on behalf of the patients. One very successful activity was the establishment of a schedule of regular weekly library programs created exclusively for the patients and conducted on the wards or in the library. Combining library resources with staff ingenuity resulted in a series of successful encounters between the patients and the library. The weekly gatherings revealed the library as possessing the potential of distracting the patients from their own problems and focusing their attention in the direction of the outside world and their own immediate environment. Through the application of library materials in various ways such as storytelling sessions; games; musical gatherings; poetry readings and filmstrip presentations, the library emerged as an active catalyst in the cultural enrichment of the patients.

The favorable outcome of the library programs spurred the drafting of another LSCA Title I Grant proposal in October of 1976 which received approval and commenced on July 1, 1977. The makeup of the population at Retreat State Hospital consisted of a majority of geriatric patients and a remaining population of younger patients who also required extended psychiatric care. Most of these long-term chronic psychiatric patients possessed the characteristics of being difficult to motivate; lacking self-awareness; being withdrawn from reality and expressing little interest in their environment. Structured library programs conducted on the wards or in the library with these patients' needs in mind was the best way to insure these patients of the benefits the library could offer.

The second grant enabled the library to continue creating and conducting programs for these patients. Its major intent, however, was to compile the programs found to be successful with the long-term chronic psychiatric patients at Retreat State Hospital into a manual and distribute it to other Pennsylvania Mental Health facilities. This manual would serve as a reference tool for qualified staff members in other state Mental Health facilities in conducting library programs for long-term chronic psychiatric patients in their institutions. What follows is that manual.

THE LIBRARY

AND THE

LONG-TERM CHRONIC PSYCHIATRIC PATIENT

A library is often referred to as a storehouse of knowledge and rightfully so. Encyclopedias, dictionaries, books, records, magazines, filmstrips, slides and tapes are some of the major ways in which knowledge is packaged and stored within the walls of a library. For many long-term chronic psychiatric patients, this knowledge remains virtually untouched due to a number of factors among which are disinterest and/or an inability to tap it on their own. Instruction in basic library use is one possible remedy to this, but exploiting the materials through structured library programs by library personnel is a more sure one.

Libraries are no longer just a place to read or borrow books. Public libraries are busy erasing this stigma by sponsoring workshops, seminars, speakers and other cultural events aimed at different segments of the community in order to lure people into the library. They are assuming a much more active role in public awareness and education. This movement can be carried over to libraries within the institutions which also possess the ability to enlighten their community and take an active role in the rehabilitation of their patients. There are two ways that the library can do this. The first is to offer unstructured library use with assistance if needed, and the second is to provide structured library programs.

Unstructured library use is simply the patients exercising the privilege of pursuing their own literary interests at their own leisure time. The library accommodates this by providing a comfortable atmosphere for reading, browsing through and listening to materials selected and purchased by the library with the interests of the patients in mind. This traditional role of a library is accompanied by regular and established library hours so that the literary pursuits of the patients are not unexpectedly stifled by a closed door, but rather satisfied more times than not.

Structured library programs are designed for those patients unable to exercise the right to unstructured library use because of physical or mental limitations or both. The library recognizes this and therefore, brings the library to them. Materials are chosen from the shelves, taken to these patients and exposed to them in a way carefully planned according to their levels of interest and needs. (Needs refer to those areas of common knowledge that require stimulation in order to awaken dormant channels of past learning and experiences.) By doing this, the patients receive the benefits which the library has to offer and to which they are entitled. Library programs serve as a vehicle for transporting the patients from their own troubled world into the real world and at the same time adding to their cultural enrichment.

THE NATURE OF LIBRARY PROGRAMS

Unfortunatley, most long-term chronic psychiatric patients are immersed in a world that is exclusively theirs and totally out of reach to those in the same physical vicinity. The object of library programs is to attract the patients' attention and draw them back to reality. Therefore, the job of one who creates and conducts library programs is to produce a stimulating activity that is capable of luring the patients away from their own thoughts in order to concentrate on a facet of the real world.

The real world consists of an infinite number of facets about which to learn. Learning too possesses an eternal nature since it is a never-ending process. There is always something new to learn. The library occupies a strategic position between the two, the world and learning, since it holds a key whether that be a book, a filmstrip or other library resource, to acquiring knowledge regarding people, places or objects in the world. Library programs can take advantage of this unique situation and provide the patients with the opportunity of learning something new from each session. Of course, the degree or amount of new knowledge absorbed by the patients depends entirely on each and every individual's desire and/or potential for assimilating that knowledge. The library lacks the power to increase their potential, but it can deepen their desire to learn by offering programs that appeal to and support their interests.

INITIATING LIBRARY PROGRAMS

Planning library programs can be a difficult procedure initially. However, careful and deliberate planning of early library programs can make it progressively easier and also insure future library program acceptance and success.

The first obstacle that must be overcome before a library program can be confidently planned is the establishment of the patients' interest levels. For example: One group of patients at Retreat State Hospital enjoyed having a story read to them, while another group with the same makeup (both groups were from the same hospital unit) gravely resented the idea of listening to a story when they were capable of reading it themselves. As a result of this, story-telling was curtailed from the latter group's future program schedule, while it was included in that of the former group. Also noted was the fact that unintentionally underestimating the patients' capabilities was a severe danger to their willful participation in library programs.

Another important factor that must be determined is roughly what interests the patients have. The logical method of achieving this is to simply ask, but most long-term chronic psychiatric patients will not respond. The staff member is then forced to use his own resources in defining the patients' interests. Assumptions and generalizations regarding their interests should be avoided, since often times what does appeal to them is a surprise. For example: A program centering on fishing naturally attracted male patients, but a group of female patients were equally attracted to it.

The makeup of groups for library programs de-

pends upon a number of elements: the ambulatory ability of the patients, their behavior, their age and their sex. A ward on which the patients are ward-bound because of physical and/or mental limitations is an ideal location for a library program since it possesses a built-in audience. Age is an important consideration for certain library programs since younger people enjoy certain things and older people enjoy other things. For example: Younger people appreciate the Beatles, while older people appreciate Lawrence Welk. Age need not be a limiting element, however, since younger patients can benefit from older patients' past experiences and reminiscing which is often sparked by something in a library program.

Ward teams, doctors or nurses can recommend patients for initial library programs. These patients can serve as core groups from the wards until the staff member develops a rapport with the patients and attracts them to library programs by a friendly invitation. When a program's audience consists of patients who want to be there, it is easier to plan programs attuned to their needs and interests and also to carry out program execution.

At best, initial library programming can be described as a trial and error process with the staff member becoming acquainted with the patients, experimenting with the groups' interests and levels of interest, noting the feedback, and applying this when planning future library programs.

Several reference sources that provide general background information related to library programs, as well as offer ideas and suggestions that often can be tailored to a library's program needs are

the following:

Baeckler, Virginia, et al., GO, PEP, and POP! (New York: The U*N*A*B*A*S*H*E*D Librarian, 1974). 250 tested ideas for lively libraries.

Baker, Augusta, et al., Storytelling: Art and Technique (New York: R. R. Bowker Company, 1977). An instructive guide for those who plan/organize storytelling hours. Also shows how to plan a multi-media program containing stories, music and film.

Bauer, Caroline Feller, Handbook for Storytellers (Chicago: American Library Association, 1977). Shows parents, teachers, librarians and volunteers how to use effectively a variety of media to bring stories alive for audiences of all ages.

Boyle, Deidre, ed., Expanding Media (Phoenix, Arizona: Oryx Press, 1977). Demonstrates the growing importance of knowing how to select and evaluate audio and visual media, how to program and administer media and how to make media information available to all users.

Phinney, Eleanor, ed., The Librarian and the Patient (Chicago: American Library Association, 1977). An introduction to library services for patients in health care facilities.

Robotham, John S., et al., Library Programs: How to Select, Plan and Produce Them

(Metuchen, New Jersey: Scarecrow Press, 1976).

Rubin, Rhea Joyce, ed., Bibliotherapy Sourcebook (Phoenix, Arizona: Oryx Press, 1978). Most complete, up-to-date collection of articles available on bibliotherapy.

Toys to Go (Chicago: American Library Association, 1976). A guide to the use of realia in public libraries.

Ziskind, Sylvia, Telling Stories to Children (New York: H. W. Wilson Company, 1976). Introduces practical means by which the reader can develop skill in the art of storytelling.

(This list is in no way all inclusive of such reference books. They were found to be helpful for the purposes of the grant and this manual.)

MATERIALS FOR LIBRARY PROGRAMS

Despite interest levels, interests and ages, most of the patients are visually oriented and tend to enjoy library programs more if there is some type of audio or visual stimulus included in the program. This can range anywhere from a picture cut out from a magazine to a 16mm color motion picture.

For those libraries that are unable to afford sophisticated equipment such as a movie or filmstrip projector and/or that suffer from a collection of books that are long outdated, there is a way to provide for library programs. A simple core collection of an encyclopedia such as The World Book Encyclopedia and a picture file composed of pictures taken out of magazines and filed according to the subject of picture content can supply the ingredients for library programs. The encyclopedia can furnish maps, information and illustrations, while the magazine pictures can furnish visual stimulation regarding a chosen topic.

If funds are available, there is an abundance of audio-visual resources that when used alone or combined with books and magazines add excellent support to library programs. Some of those materials and what they are include the following:

FILMSTRIPS - 35mm strips that are capable of being projected on a large screen or a private viewer that provide a wealth of photographs, artwork and narration far beyond the scope of most books.

JACKDAWS - Collections of primary source materials carefully compiled and edited by an authority in the field to

bring an important event, person or place dramatically to life. Facsimile reproductions of original documents -- letters, maps, cartoons, paintings, newspapers, posters, telegrams -- virtually any document of significance pertaining to a topic are provided in packet form.

STUDY PRINTS - These are large 18" x 13" pictures with comprehensive lesson material on the back. Each picture is selected for its pictorial excellence and the lesson information it portrays. Some study prints are available with recordings which provide informative narration plus authentic sound effects.

Each of the above mentioned categories of audio-visual materials have a mass of titles from which to choose. However, a large gap exists in them, in that most are directed towards children and therefore, are inappropriate for adult audiences. Selection of multi-media resources that have adult appeal can be a very time-consuming task due to this and previewing them, if possible, before purchasing them is highly recommended. Several vendors that do offer suitable materials include:

Argus Communications
7440 Natchez Avenue
Niles, Illinois 60648

Charles W. Clark Inc.
564 Smith Street
Farmingdale, New York 11735

Coronet Instructional Media
Coronet Building
65 East South Water Street
Chicago, Illinois 60601

Educational Dimensions Group
Box 126
Stamford, Connecticut 06904

Encyclopaedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611

Guidance Associates
757 Third Avenue
New York, New York 10017

Imperial Educational Resources
19 Marble Avenue
Pleasantville, New York 10570

Jackdaws
Grossman Publishers
625 Madison Avenue
New York, New York 10022

National Geographic Society
Educational Services
Department 78
Washington, D. C. 20036

The Perfection Form Company
1000 North Second Avenue
Logan, Iowa 51546

SVE -- Society for Visual Education
1345 Diversey Parkway
Chicago, Illinois 60614

(This list does not intend to intentionally exclude any audio-visual producer or distributor, it just intends to list those from whom appropriate materials used in library programs for the purpose of the grant and this manual were purchased.)

The criteria for selecting materials should be based on the materials' caliber of adult interest and the materials' ability to be incorporated into a program. The same also holds true for book selection.

Personal examination of books used for adult story-telling sessions is necessary. This is because the patients like to see pictures of the story and most picture storybooks are strictly aimed at children. Interesting stories that are colorfully illustrated supply good matter for library programs that are well received by the patients.

A few recommendations are:

Edmonds, Walter D., The Story of Richard Storm (Boston: Little, Brown and Company, 1974). The anticipation before and the experience of a summer thunderstorm is made enjoyable by personalizing a storm.

Kennedy, Richard, Oliver Hyde's Dishcloth Concert (Boston: Little, Brown and Company, 1977). A lonely widower realizes that he needs company and goes out to look for it.

McKee, David, The Man Who Was Going to Mind the House (New York: Abelard-Schuman, 1972). A husband changes roles with his wife and things begin to happen.

Stalder, Valerie, Even the Devil Is Afraid of a Shrew (Massachusetts: Addison-Wesley, 1946). Relates the tale of how a man gets rid of a nagging wife.

Steiner, Jörg, The Bear Who Wanted to Be a Bear (New York: Athenuem, 1977). A humorous story of a bear trying to prove that he is a bear.

Waber, Bernard, You Look Ridiculous Said the Rhinocerous to the Hippopotamus (Boston: Houghton Mifflin Company, 1966). After severe criticism by the other animals, a hippopotamus is proud to be just what she is - a hippopotamus.

Watts, Mabel, While the Horses Galloped to London (New York: Parents' Magazine Press, 1973). A "pest" becomes a hero.

Williams, Jay, Forgetful Fred (New York: Parents' Magazine Press, 1974). Fred's absentmindedness causes problems during his search for the Bitter Fruit of Satisfaction for his master, the world's richest man.

Yolen, Jane, The Bird of Time (New York: Thomas Y. Crowell Company, 1971). Story deals with the temptation to tinker with time and does so very satisfactorily.

Yolen, Jane, The Girl Who Loved the Wind (New York: Thomas Y. Crowell Company, 1972). A wise story depicting a girl who sets forth from total protection to discover the real world.

(There is no intention of purposely excluding any other books from the mentioned list. The books listed were found to be appropriate and useful for the purpose of the grant and this manual.)

Another group of books that are very useful for library programs are those pertaining to basic life skills and education. Library programs that encompass the following topics require sources that are in uncomplicated terms, easy to understand and simple to present in a structured format:

1. elementary consumer rights and privileges
2. social habits such as smoking and drinking
3. street knowledge, that is, understanding public informational and directional signs and symbols
4. using community resources
5. finding work or jobs.

Two inexpensive distributors and publishers of such books are:

Follett Publishing Company
Division of Follett Corporation
1010 West Washington Boulevard
Chicago, Illinois 60607

New Readers Press
Div. of Lauback Literacy International
Box 131
Syracuse, New York 13210

Some of their titles that proved to be successful in library programs include:

Baer, Katie, How to Register and Vote (Syracuse, New York: New Readers Press, 1972).

Day, Nancy Raines, Tobacco: Facts for Decisions (Syracuse, New York: New Readers Press, 1978). Presents the history and hazards of smoking and reasons why people should or should not quit.

Follett Coping Skills Series (Chicago: Follett Publishing Company, 1977). Developed by McVey and Associates Inc., these four volumes cover individually budgeting; getting medical assistance; finding work; and using community resources.

Greatsinger, Calvin, Practice in Survival Reading (Syracuse, New York: New Readers Press, 1975). Author singly treats four subjects in separate books: public signs and symbols; product labels and their message; community services; and reading and understanding instructions.

Schroeder, Dennis, Occupations 2 (Syracuse, New York: New Readers Press, 1974). Information concerning jobs as well as their descriptions.

(Again, these publishers and their books worked well for the purpose of the grant and this manual. No publisher or title was omitted intentionally.)

Half the battle of producing good library programs is using materials that are appropriate to the needs and interests of the patients.

FORMAT OF LIBRARY PROGRAMS

For the purposes of this manual, library programs can be divided into four parts:

1. the introduction
2. expansion of the topic
3. the main event
4. the discussion or reaction period.

The introduction is probably the most crucial element in a library program. Its job is to capture the attention of the patients and stir their curiosity sufficiently to induce them to want to pursue the topic further. The most effective way to do this is to ask an unusual question; or read or show something that requires an explanation to understand. Often a poem, a passage from a book or a picture pertaining to the topic will serve the purpose. The introduction is intended to literally wet the patients' appetites for what is to follow.

What follows is the broadening of the topic as well as the defining of the point that the introduction was attempting to establish. The staff member supplies a verbal explanation and expansion of the subject accompanied by visual aids in order to stimulate the patients and keep them interested. Visual aids can be pictures, objects, signs, posters or other paraphenalia related to the topic and which the patients can hold and examine and thereby, get a better understanding of what the staff member is trying to say. Throughout this part of the program, the patients are encouraged to

ask questions or contribute comments whenever they please. Good indicators of patient interest and participation in the program are the amounts of questions asked and comments made.

The next part of the program, the main event, serves to reinforce the first two parts or to add to them or clarify them, depending on the specific activity chosen (game, filmstrip presentation, story, etc.).

Following this is the final part of the library program. The patients are urged to voice their approval or disapproval as well as their reason for it. This part lasts as long as the patients will talk or remain interested. Library programs usually run anywhere from 30 to 45 minutes in length.*

*This depends on the moods of the patients as well as any distractions that might arise inside or directly outside the library program area.

NOTES

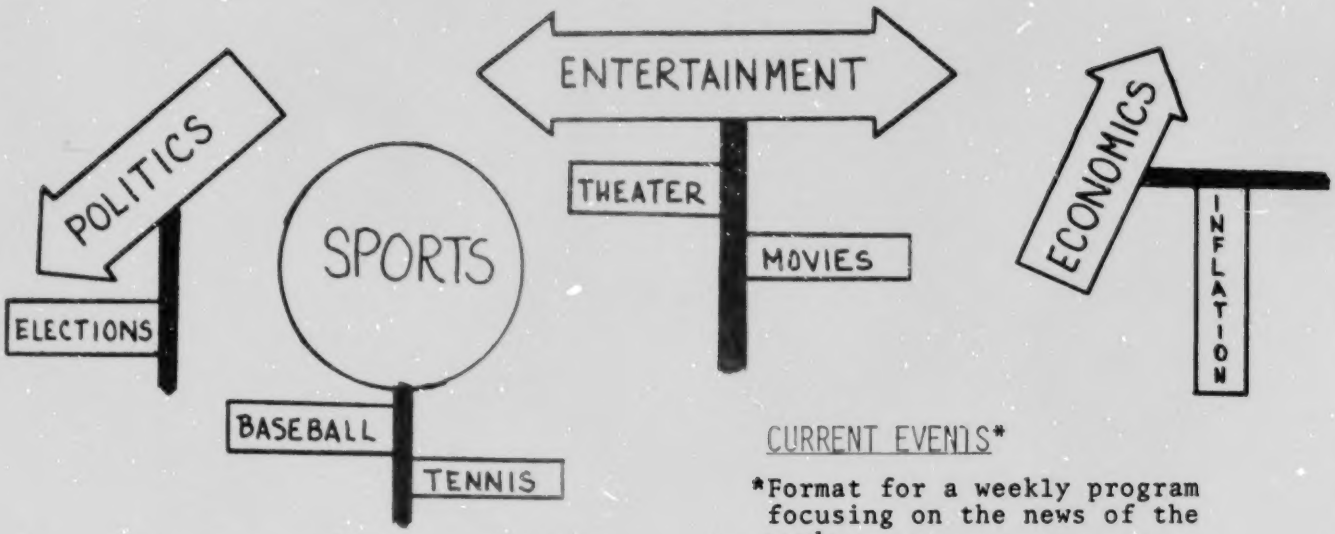
LIBRARY PROGRAMS

The following library programs were created and conducted successfully for long-term chronic psychiatric patients at Retreat State Hospital. Their purpose is to serve as examples or offer ideas to qualified staff members in other state Mental Health facilities in creating and conducting library programs for long-term chronic psychiatric patients in their institutions.

The topics of the library programs fall into five general categories with the exception of one, "Current Events", which is really just a format that can be used on a weekly basis as a library program. Most of the topics are unrelated in order to offer a variety with the hope of appealing to a number of patient interests. There are no programs devoted to a specific holiday such as Christmas or Easter, since the season surrounding these special days usually warrants specific activities that are already established or very easy to establish.

Each of the library programs utilizes at least three different types of library materials of either a print or non-print nature. A filmstrip presentation was a favorite activity of Retreat State Hospital patients so even if it was not the main event of a program, it was still fitted in some way into the program.

The objectives of each library program are defined along with the description of the content which explains and gives directions for achieving the objectives. Materials and sources of information used for the program are listed at the end. Also some programs provide other references in order to pursue the topic further.



CURRENT EVENTS*

*Format for a weekly program focusing on the news of the week.

OBJECTIVES:

1. To orient participants to time and place.
2. To make participants aware of local, state, national and international affairs.
3. To provide the opportunity for the participants to exchange personal news.
4. To encourage participants to keep abreast of the news.

CONTENT:

The program begins with questions referring to the day of the week, the date, the season, the upcoming holiday (if applicable), and the name of the hospital and its location. Following this, the participants are asked to report anything of interest that they heard on the radio or television, or read in the newspaper or in a magazine. If it is needed, the leader assists participants who volunteer information by either adding details or asking pertinent questions regarding the topic.

Next, the leader relates to the group several items obtained from news magazines which include NEWSWEEK, TIME, PEOPLE, and SPORTS ILLUSTRATED and newspapers which include the local newspaper, GRIT, CHRISTIAN SCIENCE MONITOR, and THE NEW YORK TIMES WEEKLY. Major issues of the day whether local, nationwide, or worldwide are covered first. A wall map is consulted when another state or country is in the news in order to indicate where we are in relation to where the news is taking place.

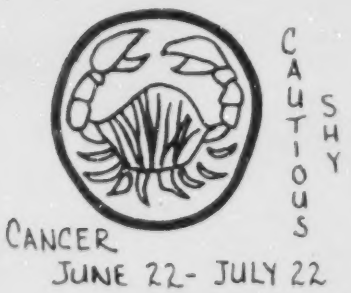
The makeup of the group dictates the next series of articles which are given special emphasis since they are directly related to the participants. Example: For a group of geriatric participants, emphasis would be concentrated on articles concerning social security benefits, mandatory retirement age or human interest stories of active senior citizens. Throughout the reporting of issues, the participants are reminded that they may interupt if they have any questions regarding the news.

Stories of general human interest are the last type reported. These include light-hearted accounts of people, places and things. The very last article is usually of a comical nature in order to end the session on a happy note. If possible, a filmstrip related to one of the news items is shown, otherwise, general comments are made regarding the news of the past week.

RECOMMENDED MAGAZINES AND NEWSPAPERS:

NEWSWEEK
PEOPLE
SPORTS ILLUSTRATED
TIME
US
U. S. NEWS AND WORLD REPORT

Local newspaper(s)
CHRISTIAN SCIENCE MONITOR
GRIT
NEW YORK TIMES WEEKLY



ASTROLOGY

OBJECTIVES:

1. To identify the astrological sign of each participant.
2. To become acquainted with the history of astrology.
3. To discuss the validity of predicting the future through horoscopes and astrology.

CONTENT:

The program begins with the identification of the astrological signs of each of the participants. First, the participants are asked if they know their sign and if not, if they know their birthday from which their astrological sign can be determined. The leader then asks a person from each sign to read their horoscope for that day as printed in the daily newspaper. The participants are then asked if they believe their horoscope. It is explained that a good way to test the validity of their horoscope is to read their horoscope for the previous day and see if it was accurate. Discussion is then centered on whether or not it was correct.

Next, the history of astrology is presented. The filmstrip entitled "A History of Astrology" from the set called Astrology - A Scientific Art is shown. An oral history with information obtained from books such as The Coffee Table Book of Astrology edited by John Lynch or The Compleat Astrologer by Derek and Julia Parker can be substituted for the filmstrip. The World Book Encyclopedia can also supply the necessary facts.

Following the history of astrology is the explanation of each of the Zodiac signs. Each sign is characterized by certain traits. The leader, prior to the program, can make a chart listing the traits of each sign. One by one a chart is held up and a participant is asked to read the personality traits attributed to each sign. The filmstrip "Signs of the Zodiac" from the same set as the one mentioned above is then

VIRGO
AUGUST 23 - SEPT. 22

LIBRA
SEPTEMBER 23 - OCT. 22

SCORPIO
OCTOBER 23 - NOV. 22

SAGITTARIUS
NOVEMBER 23 - DEC. 22

CAPRICORN
DECEMBER 23 - JAN. 20

shown which better describes each of the signs. At the filmstrip's conclusion, the leader asks for comments.

To wrap up the program, the leader lists several places where the participants can locate their horoscopes by themselves. These include the newspaper, magazines and certain books within the library's collection. An invitation is extended to the participants to come to the library and check their horoscopes whenever they please.

MATERIALS AND SOURCES:

1. ASTROLOGY - A SCIENTIFIC ART (filmstrips) produced by SVE - Society for Visual Education, Chicago, 1974.
2. Lynch, John, ed., The Coffee Table Book of Astrology (New York: The Viking Press, 1967).
3. Parker, Derek, et al., The Compleat Astrologer (New York: Bantam Books, 1975).
4. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).
5. A local daily newspaper.

OTHER REFERENCES:

Fischer, Carl, Your 1978 Solar Horoscope (New York: Dell, 1978).
Gettings, Fred, The Book of the Zodiac (London: Triune, 1973).
Goodman, Linda, Linda Goodman's Sun Signs (New York: Taplinger, 1968).
Horoscope Your Future 1978 (New York: Dell, 1978).
Leek, Sybil, Moon Signs (New York: Berkley, 1977).

AQUARIUS
JANUARY 21 - FEB. 19

PISCES
FEBRUARY 20 - MARCH 20

FUN AS A CHILD

OBJECTIVES:

1. To recall what we did in the past for fun.
2. To discuss what we do today for fun.
3. To compare the two and draw some conclusions as to which was or is better.

CONTENT:

This program is intended to allow the participants to reminisce about their childhood and share these memories with the others. The story Fuzzies by Richard Lessor read aloud or the showing of the filmstrip FUZZIES produced by Argus Communications starts the program. Fuzzies is a folk fable for all ages that traces the ways of being happy from "simple times" to the present. Its intent is to show how things have changed as a result of modern technology and its effect on people's attitudes.

A brief introduction to the story is sufficient since the story speaks for itself. Following the story, however, a discussion leader will be necessary to keep the conversation flowing. At the end of the story or filmstrip, the leader asks each of the participants in order to get the discussion started: "What made you happy when you were young?"

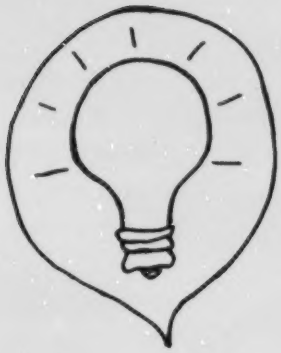
After everyone answers the question, the leader turns to a book entitled What Did You Do When You Were a Kid? by Fred Sturner. This book serves as a guide to the best games and activities of the 1930's and 1940's and is a good aid to have on hand to refresh the memories of some of the participants. The leader can pick at random, any of the games in the book such as Hide-and-Go-Seek and talk about it to the participants. The book can also be passed around for the group to look at the pictures. The illustrator, Bill Charmatz, has filled it with nostalgic drawings that will bring a smile to many of the participants' faces.

The next part of the program is devoted to what children do today for fun. The effect of a number of items such as the television, automated toys, and modern civic recreational areas on the activities of children can be mentioned and discussed. Following this, the participants are asked which way of life was better and why. One example might be the fact that it was possible to swim in the river before industries polluted it. This discussion ends the program.

This program can be fun if all those present contribute to it. The leader can encourage everyone to participate by reminding them that everyone was young at one time in their lives.

MATERIALS AND SOURCES:

1. FUZZIES (filmstrip) produced by Argus Communications, Chicago, 1971.
2. Bettmann, Otto L., The Good Old Days - They Were Terrible! (New York: Random House, 1974).
3. Cook, Ann, et al., What Was It Like? When Your Grandparents Were Your Age (New York: Random House, 1976).
4. Lessor, Richard, Fuzzies (Chicago: Argus Communications, 1971).
5. Sturner, Fred, What Did You Do When You Were a Kid? (New York: St. Martin's Press, 1973).



INVENTIONS AND INVENTORS

OBJECTIVES:

1. To learn about the history of common, everday items.
2. To investigate the reasons surrounding their invention.
3. To become acquainted with several famous inventors.

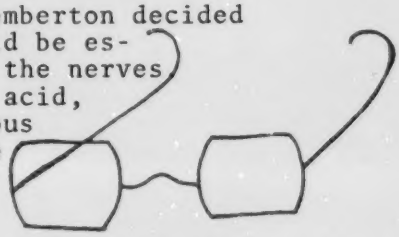
CONTENT:

Many things that we use everyday, we take for granted and never question from where they came. This observation sets the stage for the program. The leader chooses items that the participants are familiar with such as eyeglasses, chewing-gum or Coco-Cola and asks the participants who invented them. Chances are that no one will know, so the leader supplies the facts:

Eyeglasses, spectacles or "disks for the eyes" were invented by an unknown craftsman in Pisa, Italy around the year 1286 A. D. At first, eyeglasses were only made for those who could not see near objects. About two hundred years later, they were invented for people who had trouble seeing distant objects. The first eyeglasses allowed people to go on reading and studying long after bad eyesight would have forced them to quit.

One hundred years ago, an American called Thomas Adams Jr. tried to use chicle (a substance that oozes out of cuts made in the wild sapodilla-tree) to make rubber. It did not work, so he decided to make chewing-gum. This was not too successful either, until he asked shopkeepers to give away a piece of chewing-gum everytime a customer bought sweets. Soon people were asking for chewing-gum by itself after Adams added sugar and flavoring.

One day in 1886, Dr. John S. Pemberton decided to try to make a new drink that would be especially good for hangovers and for the nerves. He mixed various spices, phosphoric acid, coca beans, cola nuts and a mysterious ingredient referred to as 7X to make his tonic which a friend christened as Coca-Cola. The mysterious in-



gredient, 7X, is still one of the most closely guarded industrial secrets in the world today. Not less than two and no more than three picked men ever know it at the same time and they never travel together.

An encyclopedia can supply these answers, but even better is a book such as Everyday Inventions by Meredith Hooper or Eureka! edited by Edward DeBono. These books provide a collection of inventions and their histories.

At this point, the participants are asked to name items or gadgets that they would like to learn about, look it up in one of the books and either read it aloud or read it to themselves and tell about it to the others. If necessary, the leader can make suggestions and the participants can be drafted to look the information up in one of the sources. Be sure to discuss with the participants, the reason(s) why someone invented a particular item such as the craftsman who invented eyeglasses in order to prolong one's ability to read despite natural eyesight deterioration.

Many of the items mentioned were invented by people unknown to us by name. However, there are many people that we are familiar with because of their inventions such as Eli Whitney for the cotton gin; Alexander Graham Bell for the telephone; Elias Howe for the sewing machine; and Henry Ford for the assembly line used in the production of the automobile. The list can go on and the participants are asked to contribute the name of any inventor that they know.

One famous inventor, Benjamin Franklin, is the final focal point of the program. The leader names his inventions which include the lightning rod, bifocal spectacles, and the Franklin stove, but does not mention his name. The participants are asked to guess who the inventor is. Regardless of a right or wrong answer, a filmstrip entitled "The Electric Mr. Franklin" produced by Knowledge Aid is started. This filmstrip is a brief biographical account of Benjamin Franklin which also illustrates the motives behind him as an inventor. An oral biography can be substituted for the filmstrip. Discussion of this winds up the program.

MATERIALS AND SOURCES:

1. PIONEERS OF INVENTION (filmstrips) produced by Knowledge Aid, Niles, Illinois, 1973.
2. De Bono, Edward, ed., Eureka! (New York: Holt, Rinehart and Winston, 1974).
3. Hooper, Meredith, Everyday Inventions (New York: Taplinger Publishing Company, 1972).
4. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).

OTHER REFERENCES:

Bachman, Frank P., Great Inventors and Their Inventions (New York: American Book Company, 1946).

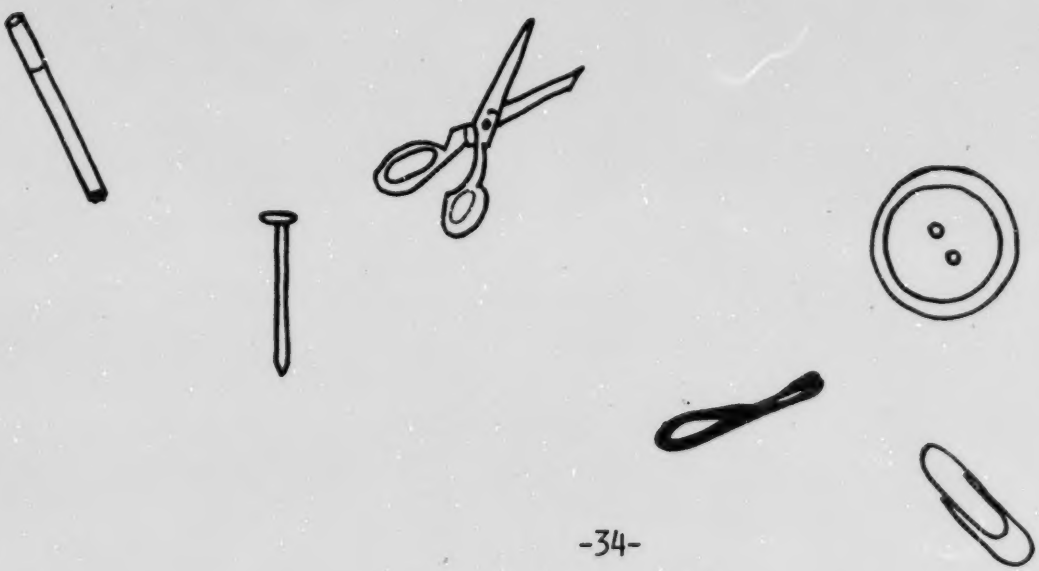
Larsen, Egon, Men Who Changed the World: Stories of Invention and Discovery (New York: Roy Publishers, 1952).

Mason, Miriam E., et al., Trailblazers of American History (Boston: Ginn and Company, 1961).

Mueller, R. E., Inventivity: How Man Creates in Art and Science (New York: John Day Company, 1963).

Pratt, F., All about Famous Inventors and Their Inventions (New York: Random House, 1955).

Roseman, J., Industrial Creativity: The Psychology of the Inventor (New Hyde Park, New York: University Books, 1964).



NOTES

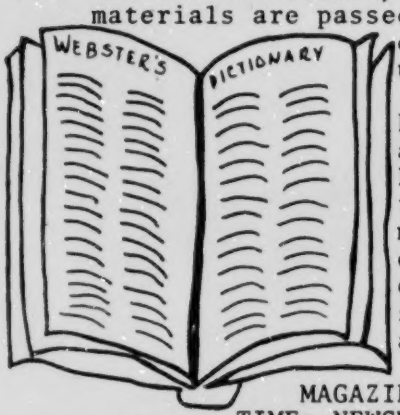
THE LIBRARY AND ITS MATERIALS

OBJECTIVES:

1. To introduce the library and its staff.
2. To point out the many different types of resources available in the library.
3. To provide a hands-on experience for all the different materials.
4. To indicate where paperbacks and magazines are located on the wards.

CONTENT:

The members of the library staff are named and introduced to the participants. After an invitation to visit and use the library is extended, examples of the following materials are passed among the participants while they are described and the rules governing their use are explained:

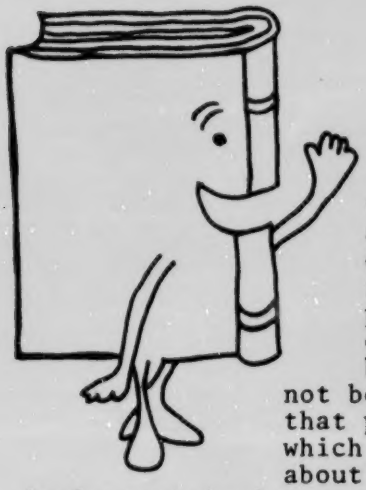


REFERENCE BOOKS - Encyclopedias; Dictionaries; Almanacs; Atlases; and Reference Books on specific topics. It is explained that these books do not circulate because many of them are quite heavy and therefore, difficult to carry and most important because of their demand and value. They are shelved in a separate section in order to allow easy access to them.

MAGAZINES - Popular ones subscribed to such as TIME; NEWSWEEK; PEOPLE; SPORTS ILLUSTRATED; and READER'S DIGEST are mentioned. Examples of titles not too familiar to the participants such as THE GOOD OLD DAYS; AA GRAPEVINE; and the large print edition of READER'S DIGEST and SUNSHINE MAGAZINE are passed around for the participants to examine and become acquainted with as well. It is pointed out that the latest issues are kept in a magazine rack in the library, while older issues are distributed to the wards.

NEWSPAPERS - The local newspapers received are listed along with THE CHRISTIAN SCIENCE MONITOR and the large type edition of the NEW YORK TIMES WEEKLY. The participants are invited to stop in daily to read them at their leisure.

BOOKS - These include hardcover books; paperback books and large print books. Examples of these



three types of books are passed around and the procedure for borrowing them is demonstrated. A great amount of emphasis is placed on the explanation of the large print books and large type magazines because the geriatric participants could benefit tremendously by them and might not be aware of their existence. It is noted that paperback books are easy to carry along which makes them available for reading at just about anyplace at anytime. The fact that many books contain interesting pictures and illustrations with a minimum amount of words for explanation is mentioned on behalf of the nonreaders in the group.

RECORDS - A brief summary of the type of records in the library's collection is given along with specific examples which are played on a portable record player. The participants are invited to make suggestions for future purchases.

WARD COLLECTIONS - What is contained in the ward collection; where the ward collection is located; and how often the ward collection is changed are the three points that require explanation in this part of the program.

LIBRARY NEWSLETTER - Several examples of the newsletter which lists the new acquisitions to the library's collection and the upcoming events sponsored by the library are passed around for the participants to see. Also it is indicated where the newsletters are posted on the wards.

The conclusion of the program is the showing of a filmstrip that depicts a library and its patrons. YOUR LIBRARY: PLACE OF LIVING LEARNING produced by the Library Filmstrip Center is such a filmstrip and a very thorough one. Any questions regarding the library and its resources are then answered. Also the invitation to visit and use the library is repeated.

MATERIALS AND SOURCES:

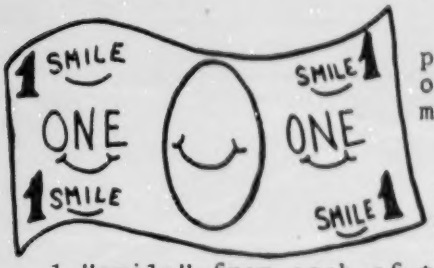
YOUR LIBRARY: PLACE OF LIVING LEARNING (filmstrip) produced by Library Filmstrip Center, Wichita, Kansas, 1976.

$$$ MONEY MONEY MONEY $$$

OBJECTIVES:

1. To investigate the necessity of money.
2. To review the history of money.
3. To learn about the way that money is made.
4. To discuss what money can and will buy.

CONTENT:

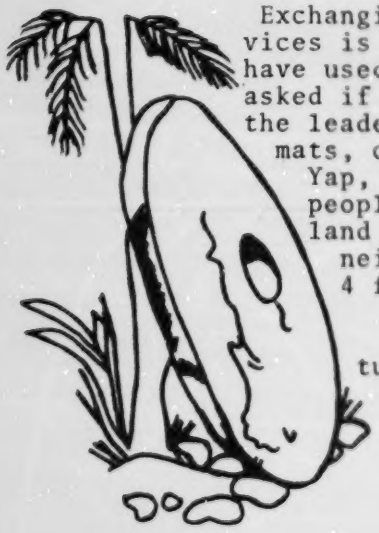


Prior to the program, the leader passes out to each participant, a piece of paper that has been made to look like money of some type.(Example to the left.)

At the start of the program, the leader declares that it will cost approximately 1 "smile" per person to attend the program. After collecting 1 "smile" from each of the participants, the leader asks "What is money?". This question is discussed by the participants and then followed by the leader reading the definition from Webster's Third New International Dictionary:

> Money is "something generally accepted as a medium of exchange, a measure of value, or a means of payment."

The leader expands this definition and applies it to the transaction that occurred at the beginning of the program. The value of the program equals 1 "smile" per person (a measure of value). Therefore, each person in exchange for 1 "smile" can participate in the program (a medium of exchange).

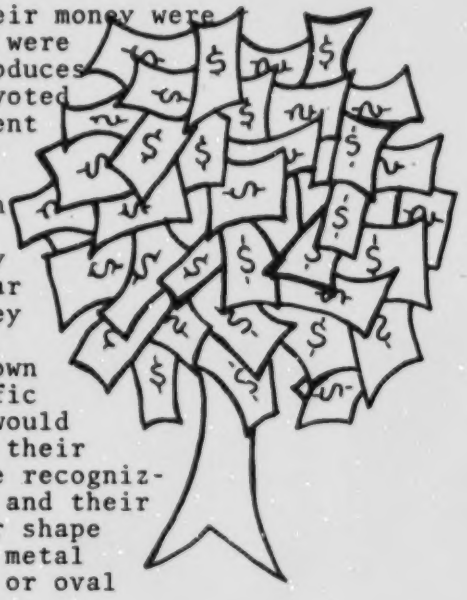


Exchanging something in return for goods or services is as old as mankind. Different cultures have used different items. The participants are asked if they know of any specific examples. If not the leader can supply some: shells, beads, straw mats, cattle and even slaves. On the island of Yap, which is located in the South Pacific, the people used great stones brought from another island 400 miles away to purchase goods from their neighbors. Some of the stones were as large as 4 feet in diameter.

Pictures of items used by different cultures as money are then passed around for ex-

amination. These pictures can be found in a number of places: The Jackdaw entitled MONEY: DENARIUS TO DECIMAL is an excellent source for pictures as well as a splendid aid to the entire program. Books such as Burton Hobson's Coins and Coin Collecting or Elizabeth Campbell's Nails to Nickels are filled with pictures of ancient moneys accompanied by a brief history. Attention is called to specific items in order to highlight the awkwardness of early money systems which eventually lead to the establishment of a uniform coin system. Coins were much easier to carry than a cow or a huge stone. The World Book Encyclopedia can also contribute to this program with its pictures and history.

The items chosen by people to be their money were things that they considered valuable and were not easy to obtain. This statement introduces the next part of the program which is devoted to the evolution of the coin from different minerals.



The Lydians (occupied the land which today is called Turkey) are credited as being the first civilization to use money and they had many kinds. The most popular were simply lumps of minerals because they were not easy to get. Eventually, these lumps of precious minerals were broken down into specific weights and assigned specific values. Often a man of good reputation would stamp the lumps with a seal guaranteeing their value. Next coins were stamped with some recognizable device on them to show their origin and their weight or purchasing power. The circular shape came about by the flattening of lumps of metal which tended to produce a rough circular or oval shape. Thus, came about the coin.

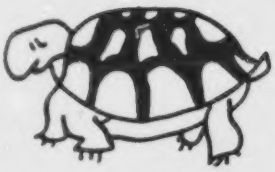
The final part of the program is directed towards paper money. Marco Polo supposedly saw it being used in China in the late 1200's. The paper money being used today developed from a custom that began in England during the 1600's. At that time, many persons stored their gold and other valuables in the vaults of goldsmiths. The goldsmiths gave written receipts as money. Paper money stated the amount in coins that a person could get in exchange from the bank for it.

At this point, a filmstrip illustrating the making of money is presented. Educational Dimensions Group produces a filmstrip entitled "Money: The Bureau of Engraving and Printing" from the set MADE IN U.S.A. Also Imperial Educational Resources offers their version called THE MAKING OF MONEY. Both filmstrips present briefly the history of paper money, but go into great and fascinating detail about the actual making of it. Discussion of the filmstrip concludes the program.

MATERIALS AND SOURCES:

1. HOW MONEY IS MADE (filmstrip) produced by Imperial Educational Resources, Pleasantville, New York, 1975.
2. MADE IN U.S.A. (filmstrips) produced by Educational Dimensions Group, Stamford, Connecticut, 1975.
3. Grieve, Robin, comp., MONEY: DENARIUS TO DECIMAL (Jackdaw) London: Jackdaw Publications Ltd., 1971.
4. Campbell, Elizabeth A., Nails to Nickels (Boston: Little, Brown and Company, 1960).
5. Davis, Norman, The Complete Book of United States Coin Collecting (New York: Macmillan Publishing Company, 1976).
6. Hobson, Burton, Coins and Coin Collecting (New York: Dover Publications Inc., 1965).
7. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).

NOTES



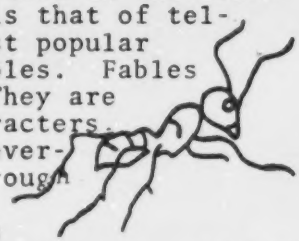
FABLES AND THEIR MORALS

OBJECTIVES:

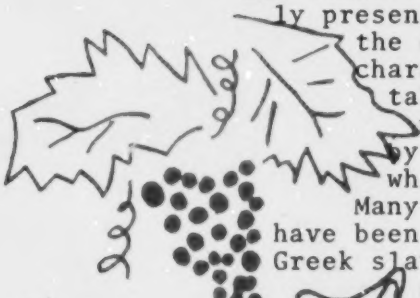
1. To identify Aesop and his fables.
2. To examine fables and their morals.
3. To discuss these morals and their application for everyday living.

CONTENT:

This program begins with the leader passing out to each participant a card on which a moral from an Aesop fable is written. (The cards can range anywhere from 3" x 5" to 12" x 16" in size. This depends on the supplies that are available to the leader. Also, the morals must be from fables that the leader has selected for the program.) Each participant is asked to read his aloud and if necessary, to put it in plain terms. Next, the leader explains that morals are wise sayings that describe what kind of behavior is correct in certain human situations. Continuing along these lines, the leader relates morals to fables and identifies Aesop:



A tradition that can be traced in the cultures of many different races is that of telling stories and one of the most popular forms of stories is that of fables. Fables are a special kind of story. They are short, usually have animal characters, and teach a lesson. Fables cleverly present human problems through the dilemmas of animal characters. The animals talk and act like people and the fable's meaning is often made clear at the end by what one of the animals wisely says which is called the moral of the story. Many of the best known fables are said to have been made popular by Aesop. Aesop was a Greek slave and a skillful storyteller who lived around 600 B.C. Some scholars doubt that Aesop ever lived, because few facts are known about him. However, the Greek Historian Herodotus, who lived shortly after Aesop's time mentioned him; Socrates made poems of some of his fables and Plutarch praised his wisdom. Legend says that Aesop was so wise that he visited the courts of two kings, one of whose life he saved from his angry subjects; and another who employed



Aesop to settle differences among his subjects. These subjects, however, are responsible for throwing Aesop over a cliff to his death.

300 years after Aesop's death, the first manager of the great library at Alexandria, Demetrius Phalereus of Athens, made the first collection of Aesop's fables. Later they were translated from Greek into Latin by Phaedrus, a freed slave of Augustus Caesar. Following this almost every period in history has had its own version of Aesop's fables. Today's version, just as those before it, still teaches its listeners a lesson that is often worldly and sometimes bitter at the same time.

Following this brief account, the leader either reads or tells aloud an Aesop fable minus its moral from The Fables of Aesop selected and edited by Ruth Spriggs. (Any other collection of Aesop's fables can be substituted) The participants are asked to stand up if they hold the card with the fable's moral. That moral is then discussed as to how it can apply to the lives of the participants. The person who holds that moral card reads the next fable and so on until everyone has had a turn. The leader can substitute for the participants' readings if necessary, but the participants should be strongly urged to do the reading themselves.

Examples of fables and their morals:

"The Ant and the Dove" - One good turn deserves another!

"The Wolf and the Kid" - Better safe than sorry!

"The Lion, the Deer and the Hare" - Be satisfied with what you have!

"The Country Girl and the Milk Pail" - Don't count your chickens until they are hatched!

"The Travellers and the Plane Tree" - Everything has its use!

"The Tortoise and the Eagle" - Don't try to be something that you are not!

"The Wild Boar and the Fox" - Be prepared!

"The Parts of the Body" - Everyone needs everyone else!

"The Hare and the Tortoise" - Slow and steady wins the race!

"The Bees and the Wasp" - Actions speak louder than words!
"The Parrot and the Cat" - Different people are valued for different things.
"The Wolf in Sheep's Clothing" - Pretending to be something that you are not may get you in trouble!

Filmstrips produced by Coronet Instructional Media and entitled AESOP'S FABLES can be intermingled with the readings to add some variety to the program.

MATERIALS AND SOURCES:

1. AESOP'S FABLES (filmstrips) produced by Coronet Instructional Media, Chicago, 1975.
2. Spriggs, Ruth, ed., The Fables of Aesop (Chicago: Rand McNally, 1975).
3. Cards ranging anywhere in size from 3" x 5" to 12" x 16" on which the morals to the selected fables are written.

OTHER REFERENCES:

Carrick, Valery, Tales of Wise and Foolish Animals (New York: Dover Publications, 1969).
Green, Margaret, The Big Book of Animal Fables (New York: Franklin Watts, Inc., 1965).

NOTES

INDIAN LEGENDS

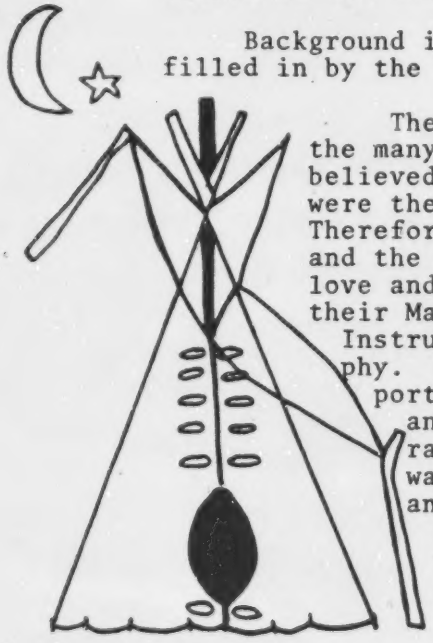
OBJECTIVES:

1. To acquaint the participants with ancient Indian legends handed down by the story-tellers of each tribe from generation to generation.
2. To gain an insight into Indian beliefs.
3. To better understand the close alliance the Indians had with nature.

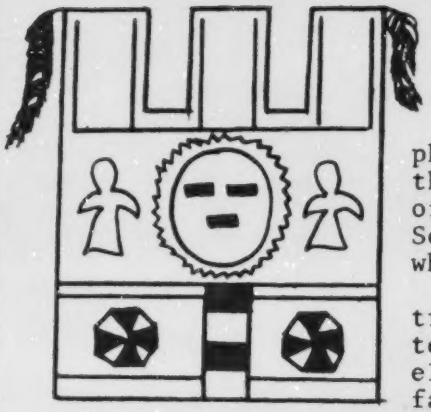
CONTENT:

The program begins with a simple mental exercise for the participants. They are asked to imagine that they are Indians and it is about 7 o'clock in the evening. It is cold outside so they must stay indoors. There is no electricity, so there is no radio or television. Also there are no magazines, no newspapers and no books. What would you do for entertainment? What do you think the Indians did for pleasure during the evening hours before bedtime? The answer (which the leader supplies, if no one knows) is that they gathered around the fire in the teepee and listened to Indian legends as told to them by the story-teller of the tribe.

Background information regarding Indian legends is then filled in by the leader:



The Indians believed that man was only one of the many living beings that made up the world. They believed that they were a part of nature the same as were the trees, or stars, or wind or the animals. Therefore, they felt that the beasts and the trees and the insects could think and wish and fear and love and talk the same as they. To them, Nature was their Master, their Mother, their Provider, and their Instructor. Indian legends reflected this philosophy. Each legend was an adventure dealing with important events in the lives of the Indian heroes and spirits. These heroes interacted with natural objects such as the sun and moon. The sun was important to all Indians in all the tribes and was looked upon as a god or a goddess. The rain and all natural gifts such as the moon were also revered. The legends brought together man and nature in the world of the Indian. They offered explanations for natural



phenomenon such as the creation of man, the occurrence of full moons, the coming of the buffalo and the growing of corn. Some legends were considered sacred, while others were told for fun.

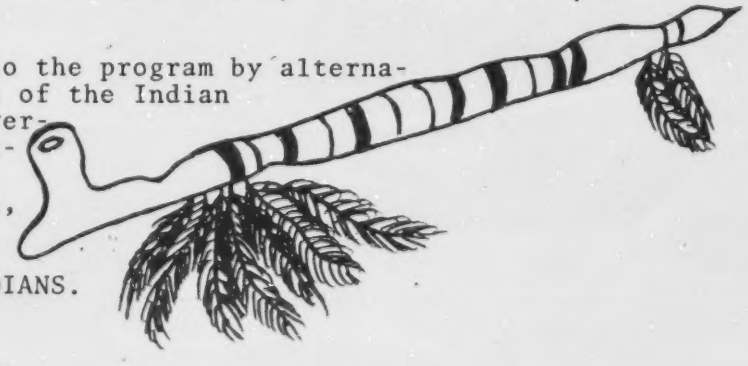
Regardless of their specific types, each tribe had basically the same stories, but often a different way of relating it. A common element to all the tribes, however, was the fact that without a written language, the stories survived through time as they were passed down from generation to generation by word of mouth. The art was in the telling and the pleasure was in the listening. Story-tellers made great efforts to tell the story just as he had heard it from his predecessor, in the same words if possible. Unfortunately, some stories died because there was nobody left to tell them and nobody left to remember. Luckily this did not occur too frequently.

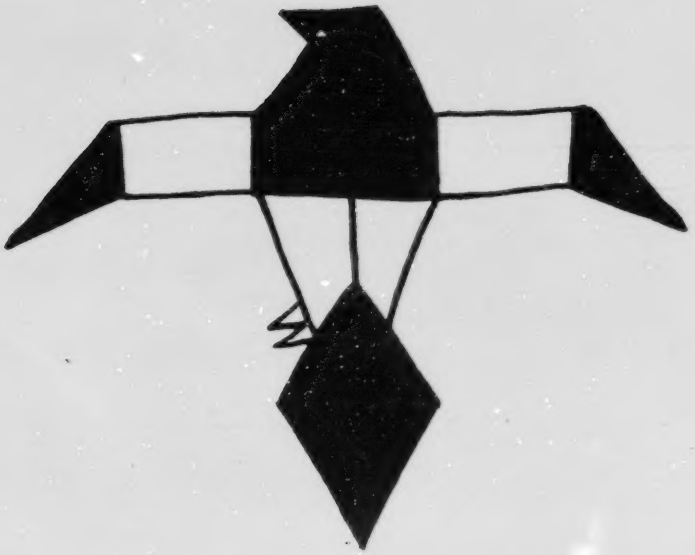
Today many of the Indian legends have been captured in writing and are available to everyone. Through these stories, the memories, traditions and beliefs of the Indians are revealed to us. They afford us the opportunity of sharing with the Indians their great reverence for nature as well as their understanding of it.

At this point in the program, an Indian legend is told to the participants by the leader. Please note, that the story should be related orally rather than just read aloud. After hearing comments on this legend by the participants, several more legends can be told since the legends generally tend to be short.

A good source of Indian legends is the book entitled The Sound of Flutes transcribed and edited by Richard Erdoes. Full Moons by Lillian Budd or Skunny Wundy by Arthur C. Parker also offer a nice selection of Indian legends. All three books contain easy-to-read stories that can easily be related orally to those listening.

Variety is added to the program by alternating filmstrip versions of the Indian legends with the oral versions. Coronet Instructional Media produces several filmstrips sets, two of which are AMERICAN INDIAN LEGENDS and TALES OF THE PLAINS INDIANS.





All of these filmstrips do a fine job of illustrating the beliefs and ideas behind some of the different Indian legends.

The final part of the program is devoted to the fact that Indian legends formed the basis for various ceremonies performed routinely by the Indians. Among the ceremonies are included the famous rain dance and sun dance which were done by the farming tribes to insure the proper conditions for their crops. Hunting tribes performed dances such as the Buffalo Dance to keep their hunting grounds plentiful. Picture books such as National Geographic Society's The World of the American Indian and Benjamin Capps' The Indians from Time-Life Books show the Indians actually engaged in these dances. Passing these books around and inviting the participants to examine them concludes the program.

MATERIALS AND SOURCES:

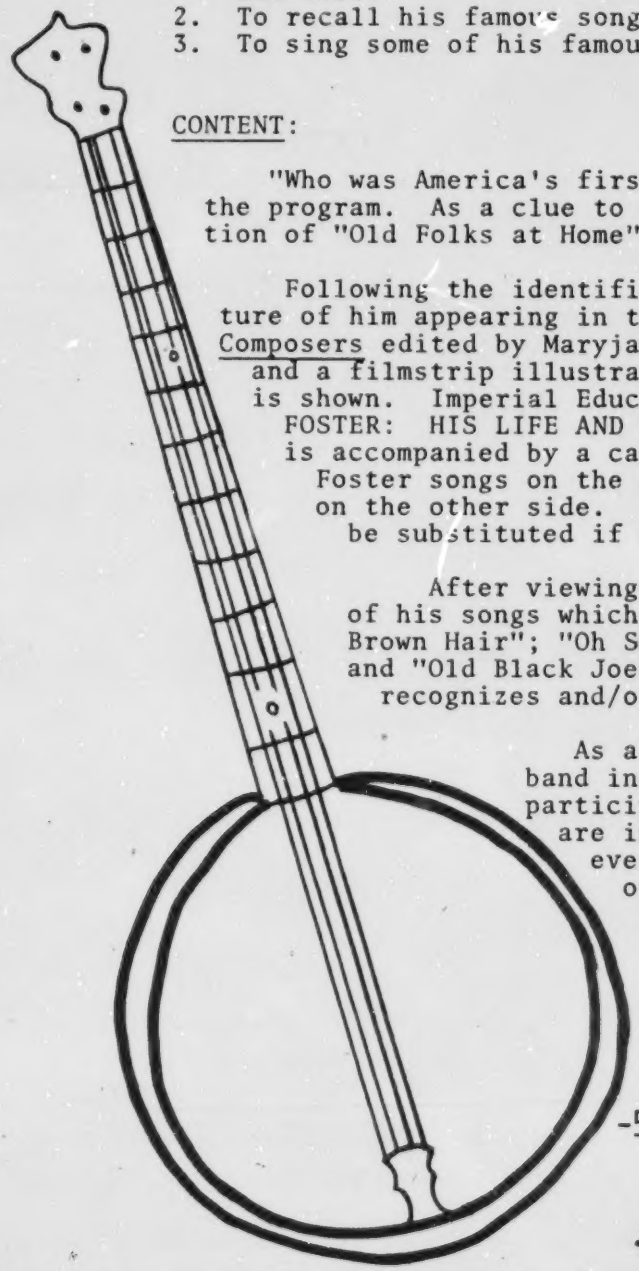
1. AMERICAN INDIAN LEGENDS (filmstrips) produced by Coronet Educational Media, Chicago, 1975.
2. TALES OF THE PLAINS INDIANS (filmstrips) produced by Coronet Educational Media, Chicago.
3. Budd, Lillian, Full Moons (New York: Rand McNally and Company, 1971).
4. Capps, Benjamin, The Indians (New York: Time-Life Books, 1973).
5. Erdoes, Richard, The Sound of Flutes (New York: Pantheon Books, 1976).
6. National Geographic Society, The World of the American Indian (Washington, D.C.: National Geographic Society, 1974).
7. Parker, Arthur C., Skunny Wundy (Chicago: Albert Whitman and Company, 1970).
8. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).

NOTES

AMERICA'S FIRST COMPOSER

OBJECTIVES:

1. To introduce America's first composer and learn about his life.
2. To recall his famous songs.
3. To sing some of his famous songs.



CONTENT:

"Who was America's first composer?" is the opening of the program. As a clue to the composer's identity, a portion of "Old Folks at Home" is played for the participants.

Following the identification of Stephen Foster, a picture of him appearing in the book entitled Famous American Composers edited by Maryjane Hooper Tonn is passed around and a filmstrip illustrating his life and compositions is shown. Imperial Educational Resources' STEPHEN FOSTER: HIS LIFE AND MELODIES is the filmstrip which is accompanied by a cassette with a collection of Stephen Foster songs on the one side and a filmstrip narration on the other side. (An oral biographical account can be substituted if a filmstrip is not available.)

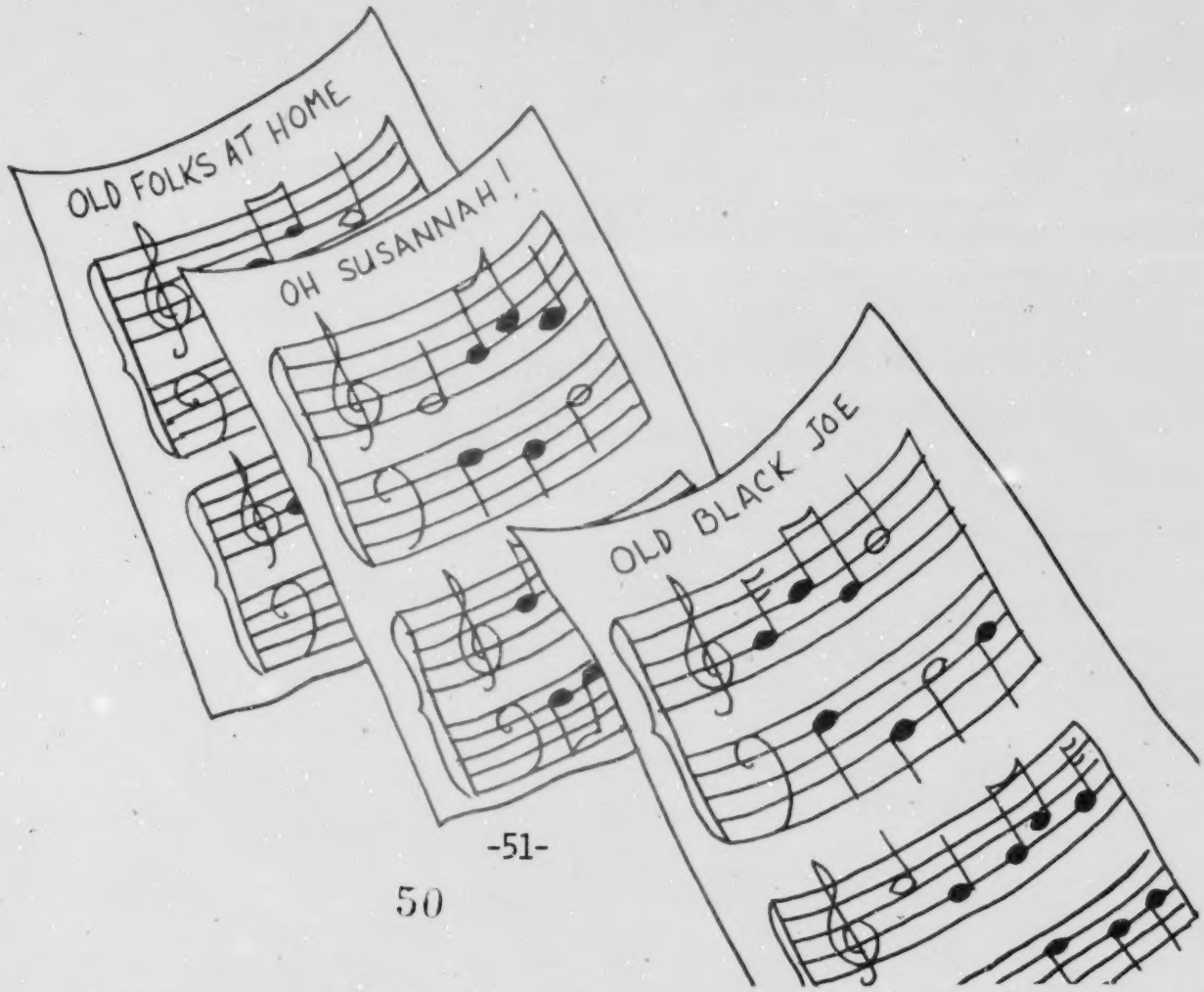
After viewing the filmstrip, parts of several of his songs which include "Jeanie with the Light Brown Hair"; "Oh Susanna!"; "My Old Kentucky Home"; and "Old Black Joe" are played until a participant recognizes and/or names the tune.

As a conclusion to the program, rhythm band instruments are distributed to the participants. Those without an instrument are instructed to clap their hands as everyone sings along with the cassette or record of Stephen Foster melodies. If a piano and piano player are available, this should be substituted for the cassette or record, since it is more conducive to participation by the participants.

MATERIALS AND SOURCES:

1. STEPHEN FOSTER: HIS LIFE AND MELODIES (filmstrip) produced by Imperial Educational Resources, Lakeland, Florida, 1973.
2. Tonn, Maryjane Hooper, Famous American Composers (Milwaukee: Ideals Publishing Company, 1977).
3. Rhythm band instruments which include tamborines, caracas, beat sticks, etc.

OTHER REFERENCES:

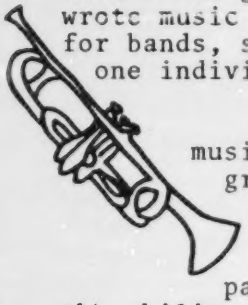
Howard, John Tasker, Stephen Foster, America's Troubadour (New York: Thomas Y. Crowell Inc., 1962).
Peare, Catherine, Stephen Foster: His Life (New York: Thomas Y. Crowell, 1952).
Foster, Stephen Collins, Treasury of Stephen Foster (Songs with music) (New York: Random House, 1946).

CHOPIN

OBJECTIVES:

1. To review different musical instruments.
2. To become acquainted with Chopin.
3. To listen to music composed by Chopin.

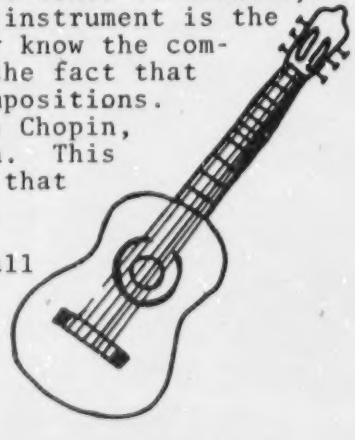
CONTENT:

"What is a composer?" starts the program. A composer, of course, is someone who writes music. Several pictures of famous composers such as Schubert, Tchaikovsky and Schumann are passed around the group. The leader points out that these composers wrote music for orchestras, while other composers wrote music for bands, small ensembles of instruments or voices, or just one individual instrument.



The participants are then asked to name as many musical instruments as they can. (Prior to the program, the leader gathers pictures of as many musical instruments as possible. Sources for these can be magazines, books of musical instruments, The World Book Encyclopedia, etc. or they can be drawn on paper or cardboard if the leader or anyone else has the ability to do so.) As the participants name the instruments, a picture of that instrument is passed around for everyone to examine. If the participants are unable to think of some on their own, the leader can hold up pictures and ask the participants to identify the instruments in the pictures.

Next, a selection of Chopin's music is played either on a record or a cassette and the participants are asked to identify the musical instrument that they hear. The instrument is the piano and the participants are asked if they know the composer of the music. Emphasis is placed on the fact that the composer is well known for his piano compositions. Regardless of who identifies the composer as Chopin, the leader passes around a picture of Chopin. This serves as the introduction to the filmstrip that illustrates the life of this great composer.



Scott Education Division of Prentice-Hall produces the filmstrip that illustrates the

life story of Chopin. The filmstrip is entitled "Frederic Francois Chopin" which is contained in the set FAMOUS COMPOSERS AND THEIR MUSIC. (If a filmstrip is not available, an oral history and biographical account of Chopin is given by the leader.)

Another selection of Chopin's music is then played and this concludes the program.

*NOTE: The filmstrip set FAMOUS COMPOSERS AND THEIR MUSIC supplies pictures of composers, a filmstrip of of each of their lives and cassettes or records with roughly fifteen minutes of each composer's compositions.

MATERIALS AND SOURCES:

1. FAMOUS COMPOSERS AND THEIR MUSIC (filmstrips produced by Scott Education Division of Prentice-Hall, New York, 1976.
2. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).
3. Magazine pictures or photographs or drawings of different musical instruments.

OTHER REFERENCES:

Ammer, Christine, Harper's Dictionary of Music (New York: Harper and Row, 1972).
Chissell, Joan, Chopin (New York: Thomas Y. Crowell Company, 1965).
Hedley, Arthur, Chopin (London: J. M. Dent LTD., 1974).

AUTUMN

OBJECTIVES:

1. To note the start of autumn.
2. To describe changes in familiar plants and animals during autumn.
3. To discuss and reminisce about typical autumn activities.

CONTENT:

This program should be held on or as close to September 21st as possible because the question "What begins on September 21st?" starts the program. The answer of course, is autumn. The question "Why is autumn also referred to as fall?" is then tossed out for discussion.

Pictures obtained from magazines depicting autumn scenery are passed around to each participant and everyone is encouraged to share with the others, what comes to their mind when autumn is mentioned.

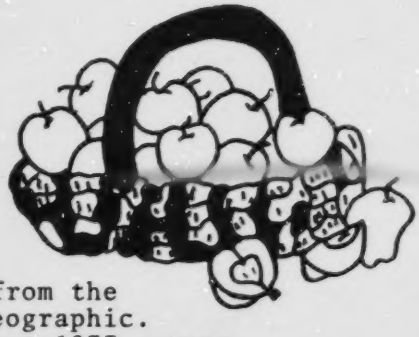
The most obvious characteristic of autumn is the changing of the color of the leaves so pressed colored leaves are passed around for the participants to examine. Goldenrod is another common sight during this season, so a sample of this is also passed around the group. The participants are then invited to go to the window and take notice of what is happening outside in nature. When they return to their seats, they are asked to report what they know or observed. Some things that might be mentioned include:

1. Leaves are beginning to fall from the trees and cover the ground.
2. Birds are beginning to migrate to the South.
3. Animals are beginning to store food.
4. The days are beginning to get shorter
5. Frost warnings are beginning to be issued.
6. The trees are beginning to look bare.

7. Many insects are beginning to disappear because of the colder weather.

After discussion on nature during autumn, comes the discussion on people during autumn. Many activities that people engage in during autumn are done only during autumn. The question "What are some of the activities associated exclusively with autumn?" is asked. Some answers might be:

1. School begins again.
2. Football season starts.
3. Harvest time arrives.
4. Apples are picked and made into cider or pie.
5. Warmer clothes are taken out of storage and worn.
6. County fairs are held.



The final portion of the program is then centered on the filmstrip "Autumn" from the set, THE SEASONS, produced by National Geographic. The following poem taken from the September 1977 autumn issue of Ideals Magazine and written by Georgia B. Adams is then read by either a volunteer from the participants or the leader:

FALL ARRIVED

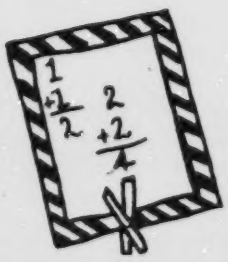
Yes, Fall arrived this morning.
I felt her tangy touch
Persuading me to wander
Down paths I love so much.

The lovely trees were spilling
Gold parchments at my feet,
And each one represented
A memory so sweet.

I thought of friends and loved ones;
With recollecting smile,
To days of tender childhood,
My mind went back awhile.

I paused amid earth's beauty
To lift my heart in praise
To thank God for the blessing
Of these autumnal days.

Yes, Fall arrived this morning.
I felt her tangy touch
Persuading me to wander
Down paths I love so much.



Discussion of the poem wraps up the session.

MATERIALS AND SOURCES:

1. THE SEASONS (filmstrips) produced by The National Geographic Society, Washington, D. C., 1975.
2. IDEALS Magazine, September 1977 Autumn issue.
3. Autumnal pictures cut out from magazines.

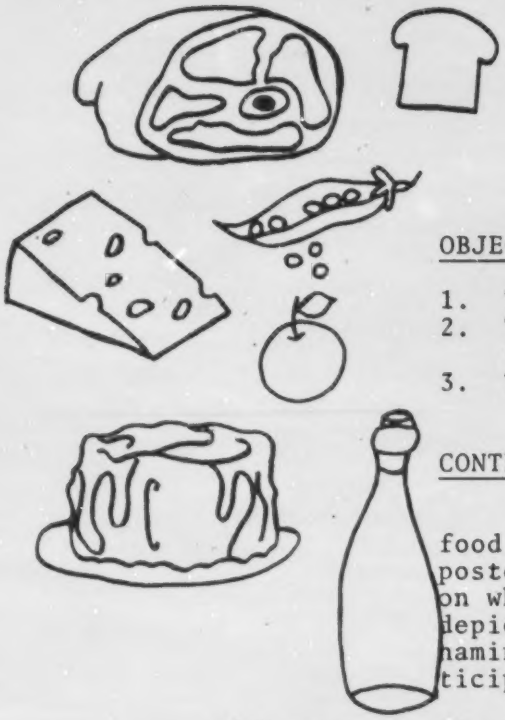
OTHER REFERENCES:

Hechtlinger, Adelaide, The Seasonal Hearth (New York: The Overlook Press, 1977).

Hughes, Ted, Season Songs (New York: The Viking Press, 1975).

Olmstead, Alan H., In Praise of Seasons (New York: Harper and Row, Publishers, 1977).

NOTES



THE "BASIC FOUR"

OBJECTIVES:

1. To identify the four essential food groups.
2. To learn the individual foods in each of the food groups.
3. To stimulate interest in food preparation.

CONTENT:

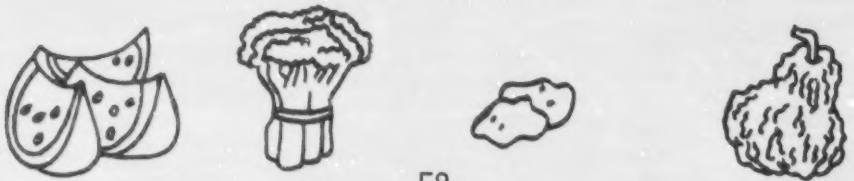
The question "What are the 'basic four' food groups?" starts the program. A large poster (approximately 24" x 30" or depending on what supplies are available to the leader) depicting the"basic four" food groups or just naming the groups is held in front of the participants. (See chart accompanying program.)

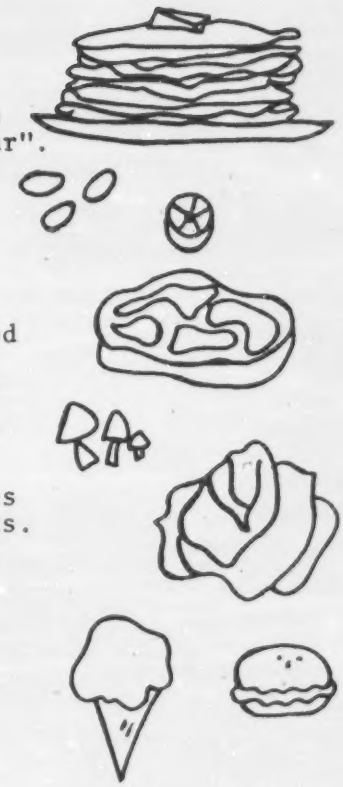
Each group is discussed separately. The participants are asked to identify the foods in each of the groups:

1. Milk - Skim milk; buttermilk; non-fat dry milk; sour cream; etc.
2. Meats (Protein) - beef; pork; poultry; fish; cheese; peanuts; etc.
3. Vegetables and Fruits - asparagus; lettuce; carrots; oranges; apples; bananas; etc.
4. Bread and Cereals - whole wheat bread; rye bread; oatmeal; muffins; pancakes; etc.

Colorful pictures cut from magazines of foods representing each of the groups are passed among the participants as the groups are discussed.

Following this, a filmstrip entitled "Knowing Your Food Groups" from the set COOKING AND NUTRITION produced by Moreland-Latchford is shown which demonstrates how several foods from each of the groups can be prepared for eating. This filmstrip is optional to the program.





The last part of the program is a game to test the participants recall of the "basic four". The participants are divided into two teams. The first person on Team I is shown a picture of food and asked to identify the group to which it belongs. (Example: Eggs - Group 2, Meat, (Protein).) If the participant cannot answer correctly, the picture is shown to the first person on Team II. The picture is passed alternately between the teams until the right food group is named. The team of the participant that correctly identifies the food group is awarded 1 point.

The game continues with different pictures being used until one team accumulates 10 points. (If the resources are available to the leader, a reward can be given to the winners and a smaller version can be given to the losers.) During the game, the poster is displayed in view of both teams to assist certain participants in playing the game.

MATERIALS AND SOURCES:

1. COOKING AND NUTRITION (filmstrips) produced by Moreland-Latchford, Niles, Illinois, 1975.
2. Gilbert, Sara, You Are What You Eat (New York: Macmillan Publishing Company, Inc., 1977).
3. Magazines such as Women's Day; Good Housekeeping; McCall's; Ladies Home Journal; Family Circle; etc. for pictures of foods from the various food groups.
4. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).

THE "BASIC FOUR" FOOD GROUPS

GROUP #1

MILK- SKIM MILK; BUTTERMILK; SOUR CREAM; NON-FAT DRY MILK; ETC.

(2 OR MORE CUPS A DAY)

GROUP #2

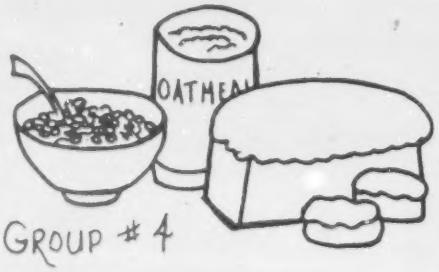
MEATS (PROTEIN)- BEEF; PORK POULTRY; CHEESE; PEANUTS; ETC.

(2 OR MORE SERVINGS A DAY)

GROUP #3

VEGETABLES & FRUIT- LETTUCE; CARROTS; POTATOES; TOMATOES; ORANGES; BANANAS; ETC.

(4 OR MORE SERVINGS A DAY)



GROUP #4

BREADS & CEREALS- RYE BREAD; WHOLE WHEAT BREAD; MUFFINS; OATMEAL; PANCAKES; ETC.

(4 OR MORE SERVINGS A DAY)

NOTES

THE OCEAN AND ITS INHABITANTS

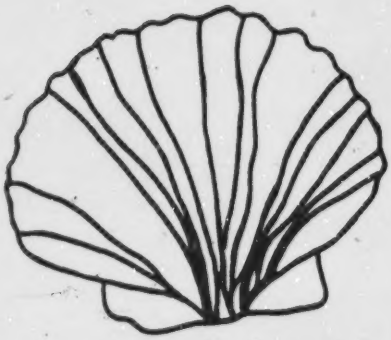
OBJECTIVES:

1. To point out just how much of the earth is covered by the ocean.
2. To name some of the creatures that live in the ocean.
3. To learn about some of the more unusual creatures.
4. To see and hold something that actually lived in the ocean.

CONTENT:

A large wall map is displayed for all participants to see. One by one a volunteer is asked to go to the map in order to locate one of the five oceans of the world. After all the oceans (Pacific, Atlantic, Indian, Arctic and Antarctic) are located, the leader points out that all the oceans are connected to one another and traces this with a ruler on the map. It is also pointed out that even the major rivers such as the Mississippi in North America and the Nile in Africa are connected to the ocean both at their beginning and end. This is shown on the map. The leader explains that the earth is really an ocean with islands both large (the continents) and small (such as the Bahamas) in it and that over 70% of the earth's surface is the ocean.

Because the ocean is so large, it is populated by many inhabitants. The participants are asked to name some. The books Underwater Life by Peter Parks and Window in the Sea by Jacques Yves Cousteau are passed around in order to give the participants a look at some of the creatures that live in the ocean and which we have no idea even exist. The leader brings to notice some of the creatures such as the Rhombus fish and the Australian weed fish in the books in order to stir interest in the pictures that are in the books.



Many of the creatures that live in the ocean live in a shell. The participants are asked to name some shellfish.

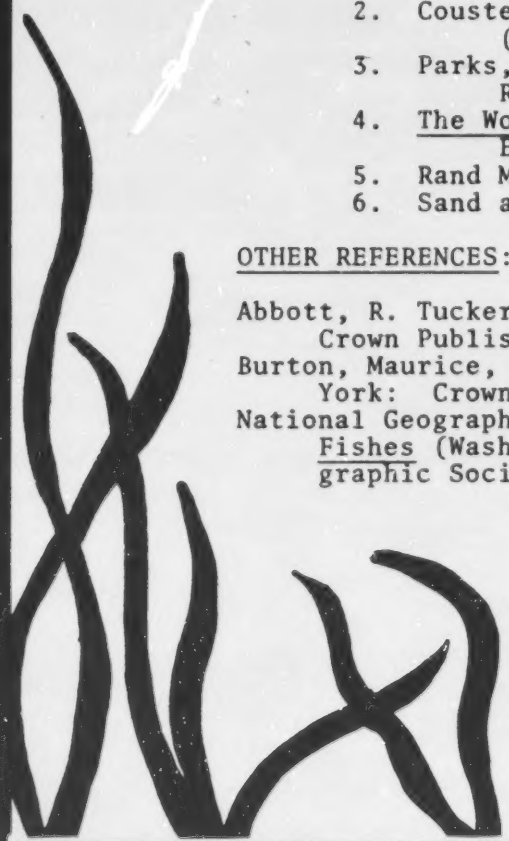
An assortment of sea shells, whether they can be identified or not, are held and passed among the participants to help them get a picture in their minds of what type of shellfish live in the ocean. Most shellfish live near the ocean floor which is composed of sand. A bag filled with sand is therefore, sent around and the participants are told to put their hand in and feel what the bottom of the ocean would feel like if it were completely dry.

The final portion of the program is devoted to a National Geographic Society's filmstrip entitled "The Saltwater World" from the set called SEA LIFE. The filmstrip reinforces some of what was already said prior to its showing. It also supplies more information regarding ocean life.

Discussion ends the session.

MATERIALS AND SOURCES:

1. SEA LIFE (filmstrips) produced by National Geographic Society, Washington, D.C., 1973.
2. Cousteau, Jacques Yves, Window in the Sea (Mountainview, Calif:, World Pub., 1973).
3. Parks, B. A., Underwater Life (New York: Rand McNally and Company, 1976).
4. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).
5. Rand McNally Wall map of the world.
6. Sand and seashells from the seashore or purchased.



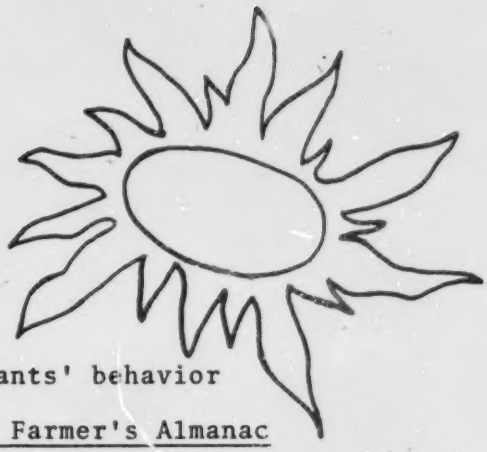
OTHER REFERENCES:

Abbott, R. Tucker, Kingdom of the Seashell (New York: Crown Publishers, Inc., 1975).

Burton, Maurice, et al., Encyclopedia of Fish (New York: Crown Publishers, Inc., 1970).

National Geographic Society, Wondrous World of Fishes (Washington, D.C.: National Geographic Society, 1969).

PREDICTING THE WEATHER



OBJECTIVES:

1. To look at nature and its inhabitants' behavior as indicators of the weather.
2. To become acquainted with The Old Farmer's Almanac as a weather forecaster.
3. To learn about the Federal Government's National Weather Service.

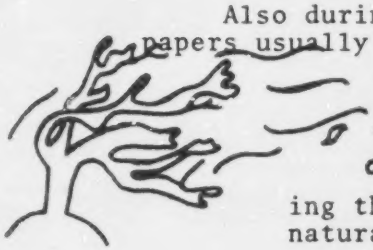
CONTENT:

The leader sets the mood for the program by asking if anyone knows what tomorrow's weather will be. If anyone does, the leader asks how he or she knows; and if no one knows, the leader asks how someone could find out about it. The point to be stressed is how does anyone know what tomorrow's weather will be.

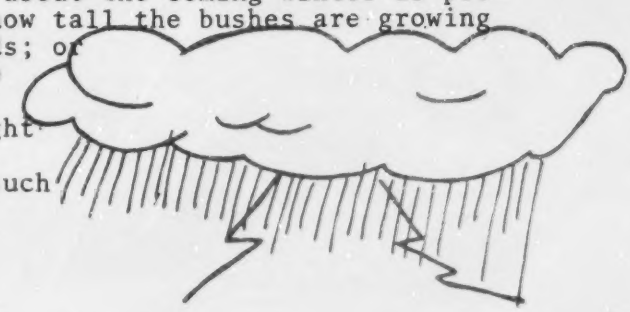
Basically there are three ways and this program explains those three ways:

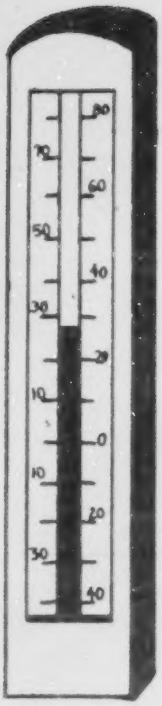
1. Observation of the sky, the birds, the trees, the animals, a person's aching joints, etc.
2. Consulting The Old Farmer's Almanac.
3. Reading in the newspaper, or listening to the radio or television as they give the weather forecast as supplied to them by a branch of the National Weather Service.

The first way is introduced by asking if anyone has ever heard of the saying: "Red in the morning, sailors take warning; red at night, sailors' delight." There are many sayings such as this that are based on natural phenomenon and that are supposedly indicators of the weather. The participants are encouraged to add to the discussion any sayings such as this that they might know. Using the book Weather Wisdom by Albert Lee or Folklore of American Weather by Eric Sloane, the leader can supply more examples and explain the folklore of natural weather prediction as this type is called.

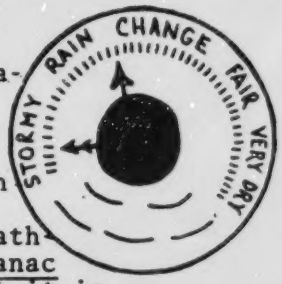


Also during late autumn and early winter, local newspapers usually carry articles about the coming winter as predicted by how tall the bushes are growing in the woods; or how wooly the caterpillars are. Highlighting the more common natural occurrences such



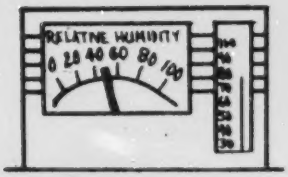


as the trees turning their leaves' undersides upward when a storm is approaching is very good because the participants can watch for these signs themselves and thus, become natural weather forecasters. The leader should point this out to them.



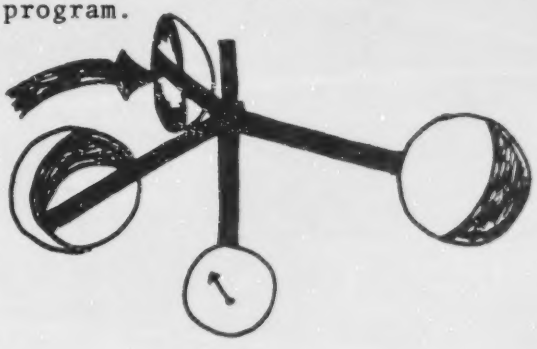
The next method of weather forecasting is that found in The Old Farmer's Almanac. The leader explains what The Old Farmer's Almanac is and how it predicts the weather. The first Old Farmer's Almanac was put out in 1792 which is 78 years before the origin of the National Weather Service. The pages in the almanac include planting tables, zodiac secrets, recipes and weather forecasts. The writers of The Old Farmer's Almanac refuse to share their secret of forecasting, but it is based on sunspots, the position of the planets and the tidal action of the moon. At this point, either the leader or a volunteer from the participants reads the weather forecast for the region as predicted by The Old Farmer's Almanac.

The last type of forecasting is that of the National Weather Service. Four basic instruments that the Weather Service employs in its forecasting are:



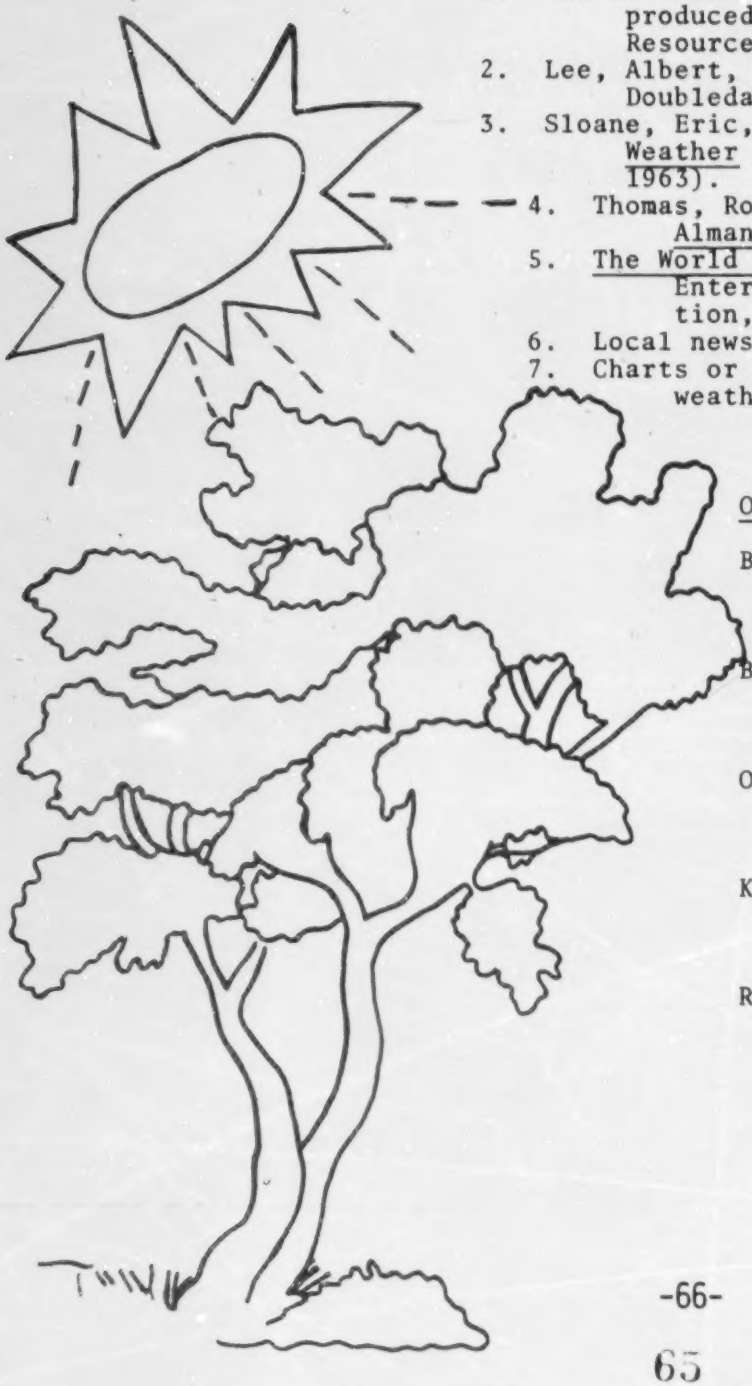
1. Thermometer which measures the temperature.
2. Barometer which measures air pressure and tell how weather fronts are moving.
3. Hygrometer which records relative humidity and tells about the possibility of rain or snow.
4. Anemometer which measures wind speed along with a weather vane that shows wind direction.

A card on which these words are written or illustrated is held up for the participants to see while each instrument's function is explained. A filmstrip entitled "Predicting the Weather" produced by Imperial Educational Resources and one in the set called WHY IS THERE WEATHER? is then shown which illustrates how the National Weather Service operates. Discussion of this and the other two types of weather forecasting concludes the program.



MATERIALS AND SOURCES:

1. WHY IS THERE WEATHER? (filmstrips) produced by Imperial Educational Resources, Pleasantville, New York.
2. Lee, Albert, Weather Wisdom (New York: Doubleday and Company, 1976).
3. Sloane, Eric, Folklore of American Weather (New York: Hawthorn Books, 1963).
4. Thomas, Robert B., The Old Farmer's Almanac, 1978.
5. The World Book Encyclopedia (Field Enterprises Educational Corporation, Chicago, 1977).
6. Local newspaper articles.
7. Charts or signs with the four major weather instruments.



OTHER REFERENCES:

Bendick, Jeanne, The Wind (Chicago: Rand McNally and Company, 1964).

Branley, Franklyn M., Rain and Hail (New York: Thomas Y. Crowell Company, 1963).

Olmstead, Alan H., In Praise of Seasons (New York: Harper & Row, 1977).

Knight, David C., Let's Find out about Weather (New York: Franklin Watts, Inc., 1967).

Ruffner, James, The Weather Almanac (Detroit: Gale Research Co., 1974).

NOTES

LIFE IN AFRICA

OBJECTIVES:

1. To establish Africa's location in regard to the United States.
2. To discuss living conditions and life in Africa.
3. To compare our way of life with that of Africa's.

CONTENT:

Either a wall map or a globe is the first focal point of attention for this program. The participants are asked to volunteer to locate the African continent and then North America. The leader points out that Africa is the second largest continent in the world and ranks third in population after Asia and Europe. Also, it is referred to as the "dark continent". The question "Why is Africa called the 'dark continent'?" is then addressed to the participants and this opens the discussion on life in Africa. The participants are welcome to add to the discussion, but the leader will probably have to supply most of the facts:

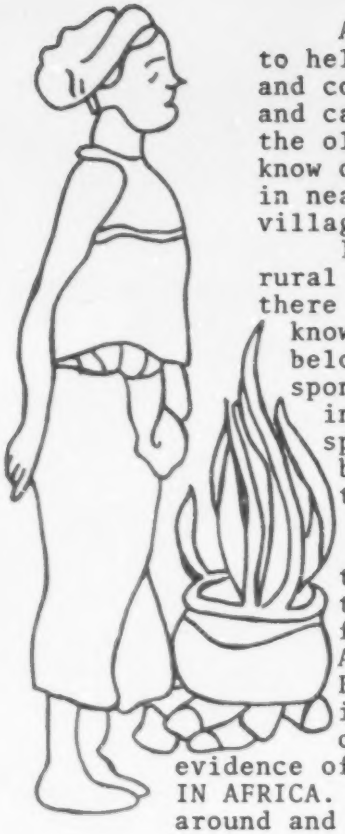
Less than 100 years ago, Africa was called the "dark continent" because not much was known about it. It is still difficult to obtain information about many parts of Africa. This is due to the fact that distance and great natural barriers such as deserts, mountains, jungles and rivers isolate many parts of Africa. (The leader can point these areas out on the map.) This has also kept most of the inaccessible interior from exposure to the ideas and scientific and technical progress that has affected the Western World.

Up until the end of World War II, most of the African nations were governed as colonies by the European nations. The Europeans built roads, schools and hospitals for the Africans and also tried to impose their culture and religion on the Africans. The Africans wanted their freedom and after the Second World War, they demanded it. As a result, thirty-nine new nations plunged into independence in the 1960's. Most of the new nations received massive foreign aid, but many mistakes were made and funds that should have gone into long-term projects to insure employment were spent on unsound business ventures.

Despite this however, thousands of miles of new or improved roads have been built stretching out into the forests and plains; cities have grown along the coasts and waterways; and high buildings have risen in centers of towns. Profitable industries have been established. Dams, hydroelectric stations, new bridges and irrigation schemes have appeared in almost every African nation. Also very important is the fact that schools have multiplied.

As Africans face the future, one of the realities they have had to recognize is that African nations are largely rural and agricultural in nature, and they will remain primarily rural for many years to come. The pattern of rural life in the African villages remains pretty much the same despite some of the advances noted by the African nations.

It is this type of rural or village life that this program concerns itself. African villagers still think in terms of their families and African children are taught the importance of the family from an early age. The child soon realizes that the "family" is not only his father, mother, brothers and sisters, but aunts, uncles, cousins and grandparents as well, all of whom live in the same cluster of mud huts which make up the village.



As the children grow older, they begin to help with the family chores - gathering and cooking food or tending the baby goats and calves. They also begin to mingle with the older people of the village and get to know other members of their family living in nearby villages. A collection of these villages make up a town.

It can safely be said that African rural life is so clearly organized that there is not a single African who does not know his or her own town. Every African belongs to a specific family whose responsibility it is to help other members in time of need. This is the underlying spirit that the Africans hope will not be destroyed as modernization continues to grow in Africa.

After this discussion, either pictures from National Geographic Magazine that depict African village life or a filmstrip from the set AFRICA: TRADITION AND CHANGE produced by Encyclopaedia Britannica entitled "Ethiopean Village Life" is shown to illustrate what was just discussed. Another very good aid with physical evidence of life in Africa is that of a Jackdaw, LIFE IN AFRICA. The contents of this package can be passed around and examined by each of the participants. The realization of the difference between living in Africa and living in the United States is the final objective of the program. The remarks by the participants noting this wrap up the program.

MATERIALS AND SOURCES:

1. AFRICA: TRADITION AND CHANGE (filmstrips) produced by Encyclopaedia Britannica, Chicago, 1971.
2. LIFE IN AFRICA (Jackdaw) compiled by Vivian Russell, New York: Grossman Publishers, 1973.
3. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).
4. National Geographic Magazines.
5. Wall map or globe. (The wall map should be a world map)

OTHER REFERENCES:

Musgrove, Margaret, Ashanti to Zulu: African Traditions (New York: The Dial Press, 1976).

Turnbull, Colin M., Man in Africa (New York: Doubleday, 1976).

White, Jo Ann, comp., African Views of the West (New York: Simon and Schuster, 1972).

NOTES

THE OLD ORDER CULTURE OF THE AMISH

OBJECTIVES:

1. To become familiar with the Amish culture.
2. To become acquainted with their customs and traditions.
3. To examine their way of life and compare or contrast it with ours.

CONTENT:

A picture of an Amish family is held up and the participants are asked to tell something about the people in the picture. The participants are told to notice their clothing. The picture can be obtained from The World Book Encyclopedia or Pennsylvania history books such as Pennsylvania: Birthplace of a Nation by Sylvester K. Stevens. After identifying the people as being Amish, the leader asks where the Amish live. A volunteer is requested to go to a wall map and locate the Pennsylvania Dutch Country in Lancaster County, Pennsylvania. The participants are then asked what they know about the Amish before the leader continues.

Next, the filmstrip THE AMISH: A PIONEER HERITAGE produced by the Perfection Form Company is introduced. As a prelude to the filmstrip, the leader provides a brief introduction since the filmstrip depicts and discusses in some detail, many aspects of Amish culture:

> The Amish are a religious sect whose ancestors fled Europe over 250 years ago to escape being burned at the stake or tied into sacks and dumped into rivers. In 1727, William Penn, a religious sympathizer, invited the Amish to settle in Pennsylvania, a state which became a haven for persecuted religious groups.
>
> Today the Amish continue to live without electricity, cars and modern farm machinery. They are content to survive in simplicity on the beliefs of faith, farm and family. The Amish educate their children in one-room schoolhouses and hold their Christian church services in private homes. They ride in horsedrawn buggies on roads that are crowded with cars and trucks. The leader of the Amish, Jakob Ammann, charged his people to "remain the same" which they have, living today much as they did a century ago.

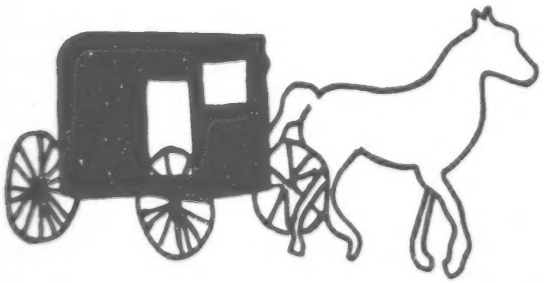
In the discussion following the filmstrip or oral history (if the filmstrip is not available), the leader stresses the simplicity of the Amish in their living habits. This includes such facts as:

The floors in Amish homes are usually bare wood.
No upholstered furniture is found in an Amish home.
Ice is cut in blocks from ponds in the winter for use in the summer.
The main form of recreation is conversation.
No zippers are used in Amish clothing.
Buttons are placed on the inside of clothing to avoid any decoration on the outside.
Children only attend school until the eighth grade.
No electricity or telephones are used in Amish homes.
Kerosene space heaters and stoves heat their homes in the winter.
Amish members are forbidden to go to war, swear oaths, or hold public office.

The final point for discussion is the reaction of the participants to the Amish life style.

MATERIALS AND SOURCES:

1. THE AMISH: A PIONEER HERITAGE (filmstrip) produced by the Perfection Form Company, Logan, Iowa, 1976.
2. Stevens, Sylvester K., Pennsylvania: Birthplace of a Nation (New York: Random House, 1964).
3. The World Book Encyclopedia (Chicago: Field Enterprises Educational Corporation, 1977).



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